Please check the examination details below before entering your candidate information

Candidate surname	Other names

Pearson Edexcel Level 3 GCE

Centre Number | Candidate Number

Release date: Friday 1 June 2018

Paper Reference **8MT0/01**

Music Technology

Advanced Subsidiary
Component 1: Recording
Logbook and authentication form

You do not need any other materials.

Total Marks

Instructions for Teachers

- The logbook and authentication form must be completed and presented for assessment along with the recording.
- Recordings must be submitted digitally in the format detailed in the Administrative Support Guide found on the Pearson website.
- Each candidate submission must be presented separately and this must be clearly marked with the paper reference, centre number, candidate name and candidate number.
- Centres must retain backup copies of all candidates' recordings and proprietary software files for the task.
- All assessment materials must be sent to the examiner to arrive by 15 May.

Information for Candidates

- The total mark for this component is 60.
- Use black ink or ball-point pen.
- Answer the sections in the spaces provided. There may be more space than you need.
- Do not attach additional material.
- The sections in this booklet ask you for information which is essential for the examiner who assesses your work.
- If you do not complete the logbook and authentication form, your work may not be fully credited.

Turn over

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Title of song recorded	
Artist	**Album/EP/Single the song is taken from**

Complete the table below to show the instruments you have recorded and the microphone type, DI, or other capture method used.

Compulsory audio instruments	**Capture method**
Acoustic guitar	
Bass guitar or double bass	
Lead vocal	
Additional audio instruments	**Capture method**
Acoustic melody instrument	
Electric guitar	
Keyboard	
Backing vocal	
Other instruments	**Capture method**

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Complete the arrange window to show how you have met the total playing time requirements for each instrument you have recorded.

	0.00	0.30	1.00	1.30	2.00	2.30
Ac. guitar						
Bass						
Lead vocal						
Ac. melody						
El. guitar						
Keyboard						
B. vocal						

Use photographs to show your microphone positioning and choices. You may draw diagrams if preferred but they must be clearly annotated.

P 5 5 6 1 2 A 0 4 1 2

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Complete the track sheet below to illustrate your mix and processing decisions.

	Track 1	Track 2	Track 3	Track 4	Track 5	Track 6	Track 7	Track 8
Instrument/ Voice								
EQ								
FX								
Dynamic processing								
Panning (L-R)								
Level								

P 5 5 6 1 2 A 0 5 1 2

Turn over ▶

	Track 9	Track 10	Track 11	Track 12	Bus 1	Bus 2	Bus 3	Output
Instrument/ Voice								
EQ								
FX								
Dynamic processing								
Panning (L-R)								
Level								

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Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification.

Teacher name:			
Teacher signed:		**Date:**	
Email address:			

Candidate declaration

I certify that the work submitted for this assessment is my own. I understand that false declaration is a form of malpractice. This work has not been submitted for assessment for any other qualification.

Candidate signed:		**Date:**	

Please present this completed form with the student's submission.

By signing the above declaration you agree to your work being used to support professional development, online support and training of both centre-assessors and Pearson examiners. If you have any concerns please email: teachingmusic@pearson.com

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Assessment Grids – For Examiner Use Only

Examiner Number								Date			

Details of any omissions and subsequent action taken by the examiner

AG1	Ac. guitar Mark	L. vocal Mark	Other parts Mark	Capture (acoustic guitar, vocal, other parts) Use of microphones and DI to capture live performance
	0	0	0	No rewardable material; no live capture using microphones or DI
Level 1	1	1	1	Limited success of capture; misjudgements detract from the clarity throughout
Level 2	2	2	2	Inconsistent capture; misjudgements occasionally detract from clarity
Level 3	3	3	3	Competent capture; misjudgements do not impact significantly on clarity
Level 4	4	4	4	Excellent capture throughout
Mark				

AG2	Ac. guitar Mark	L. vocal Mark	Other parts Mark	Editing – processing EQ (acoustic guitar, vocal, other parts) Assessment of other parts must also consider distribution of frequencies across entire mix
	0	0	0	No rewardable material, including extreme uncontrolled variation in EQ in a number of places
Level 1	1	1	1	Limited success in shaping EQ; misjudgements detract from the overall mix throughout
Level 2	2	2	2	Inconsistent shaping of EQ; misjudgements occasionally detract from the overall mix
Level 3	3	3	3	Competent shaping of EQ; misjudgements do not impact significantly on the overall mix
Level 4	4	4	4	Excellent shaping of EQ throughout
Mark				

AG3	Ac. guitar Mark	L. vocal Mark	Other parts Mark	Editing – dynamic processing (acoustic guitar, vocal and other parts) Assessment of other parts must also consider management of dynamics across the entire mix
	0	0	0	No rewardable material, including extreme uncontrolled variation in dynamics in a number of places
Level 1	1	1	1	Limited success in management of dynamics; misjudgements detract from the overall mix throughout
Level 2	2	2	2	Inconsistent management of dynamics; misjudgements occasionally detract from the overall mix
Level 3	3	3	3	Competent management of dynamics; misjudgements do not impact significantly on the overall mix
Level 4	4	4	4	Excellent management of dynamics throughout
Mark				

AG4	Ac. guitar Mark	L. vocal Mark	Other parts Mark	Editing – use of effects, including ambience (acoustic guitar, vocal, other parts) Assessment of other parts must also consider distribution of effects across entire mix
	0	0	0	No rewardable material, including extreme misjudgements in effects use in most parts
Level 1	1	1	1	Limited success in use of effects; misjudgements detract from the overall mix throughout
Level 2	2	2	2	Inconsistent use of effects; misjudgements occasionally detract from the success of the overall mix
Level 3	3	3	3	Competent use of effects; misjudgements do not impact significantly on the overall mix
Level 4	4	4	4	Excellent use of effects throughout
Mark				

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AG5

Marking instructions

No higher than level 2 will be awarded if any instrument does not meet the minimum playing time.

0 marks will be awarded if drum kit and/or unpitched percussion instruments (including electronic percussion) are present.

Level	Mark	Production – balance and blend
	0	No rewardable material, including extreme misjudgements in balance and blend in most parts; parts missing or inaudible
Level 1	1	Limited success with balance and blend; misjudgements detract from the overall mix
Level 2	2	Inconsistent balance and blend; misjudgements occasionally detract from the overall mix
Level 3	3	Competent balance and blend; misjudgements do not impact significantly on the overall mix
Level 4	4	Excellent balance and blend throughout
Mark		

AG6

Level	Mark	Production – use of stereo
	0	No rewardable material, including completely mono submission or only one channel present
Level 1	1	Limited success in use of stereo; misjudgements detract from the overall mix throughout
Level 2	2	Inconsistent use of stereo; misjudgements occasionally detract from the success of the overall mix
Level 3	3	Competent use of stereo; misjudgements do not impact significantly on the overall mix
Level 4	4	Excellent use of stereo throughout
Mark		

AG7

Marking instructions

No higher than level 2 will be awarded if the student submission is longer than the required maximum length.

0 marks will be awarded if drum kit and/or unpitched percussion instruments (including electronic percussion) are present.

Level	Mark	Production – management of noise, distortion, master level and audio editing (including compiling, pitch correction, handling of fades, top and tail)
	0	No rewardable material
Level 1	1	Limited success in management of noise, distortion, master level and audio editing; misjudgements detract from the overall mix
Level 2	2	Inconsistent management of noise, distortion, master level and audio editing; misjudgements occasionally detract from the overall mix
Level 3	3	Competent management of noise, distortion, master level and audio editing; misjudgements do not impact significantly on the overall mix
Level 4	4	Excellent management of noise, distortion, master level and audio editing throughout
Mark		

TOTAL for Component (60)	

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